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EVERY SATURDAY: CLUB 107.

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**THE TROUBLE  
WITH NORMAL**



**ISSUE 46 \$1.00**



"It's gonna be a long hot summer from now on." -TOM ROBINSON BAND (1978).

Hey, Boone here from *The Trouble With Normal* with another issue. This time around, I seem to be going against all odds to make this happen (mostly due to time constraints). It's summer again and that means things are calming down in the midst of the usual mix of pure energy and pure lethargy that makes up this town sometimes. It looks like we're finally getting a Food Not Bombs chapter here (I hope it works out - we need it), and the start of the Ragtag cinema here offers some interesting undercurrents (though I had to miss the opening, unfortunately). Still, with Mizzou climbing a record enrollment in its freshman class (or first year students as the administration likes to call them), one has to wonder what will happen given all their brainwashing.

Now for the usual parts: TTWN NEEDS YOU. This is a hint. IF you have music or a zine, send it to us for review. If you wanna write about something let us know, we'll work something out. If I can give anything on, it's that we can't afford to go through lives as passive observers. IF we don't do something to change things, no one will. Until next issue, Boone.

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**TTWN SHIT CREW THIS ISSUE; BOONE, DAVID,**

**COVER: LOGOS BY DAVID, PHOTO BY BOONE.**

## *Available Now*

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become a democracy once trade is normalized (that's not what this deal is about), nor will it suddenly create products to be imported or exported any easier (imports are far more likely than the exports). Because of this, it's up to us to find out what can be done and how we can change the situation. No one else will do it for us, unfortunately.

-Boone.



## THE DONNAS, THE SMUGGLERS, THE PLUS ONES

Wednesday March 29, 2000.

The Galaxy, St. Louis.

This was something I definitely was not going to miss. Thus, since it was on a night I normally work, I had to make arrangements to have it off. Thankfully, everything worked out for the most part (there were some wires crossed that I later learned about) so I was free. Thus, on this Wednesday night, I was off to the Eastern edge of the state to see some music that, sadly, doesn't come around here very often.

The Plus Ones began the evening's sonic festivities. Made up of former members of Screeching Weasel and the Mr. T. Experience, among others, this trip plays a catchy set of pop punk with a definite feel for hooks and songs. While they could have fallen into generic pop punk, The Plus Ones had enough history to cover Badfinger and the Kinks alongside originals such as "It's Hard Being a Girl" and "Amy." I wasn't expecting to like this band, but I came away with a smile on my face. Who knows: maybe the Plus Ones could bring pop punk back at least some of the credibility its lost over the last few years by bands who will remain unnamed (you know who they are).

The Smugglers were going to be interesting; I knew that much. Still, I wasn't expecting this. This Vancouver, Canada quintet kicked it off from the start with a good time punk sound that part pop hooks, part dual guitar Stooges like rawness and energy with all instruments set to demolish. Older cuts such as "Buddy Holly Convention" kicked in alongside "Rosie," "Bishi Bishi," and "Kings of the Party" to almost demand fan response. The Natty Collins from Japan judge the dance contest which rocked the house down to their powerful, dual guitar driven songs and a mix of attitude and harmonies. These guys were a total blast live. Definitely worth checking out when and if they come near your area.

Then, after a short break, it was time for the Donnas. From the first drum beats, we knew this was gonna be intense. Using guitar, bass, drums, and vocals, the Donnas threw down a set of power rock that was part punk, part 70s metal and all aggressive power with stornig songs as the key. This band seems to improve with each album and the live setting is where they seem to thrive. Original songs

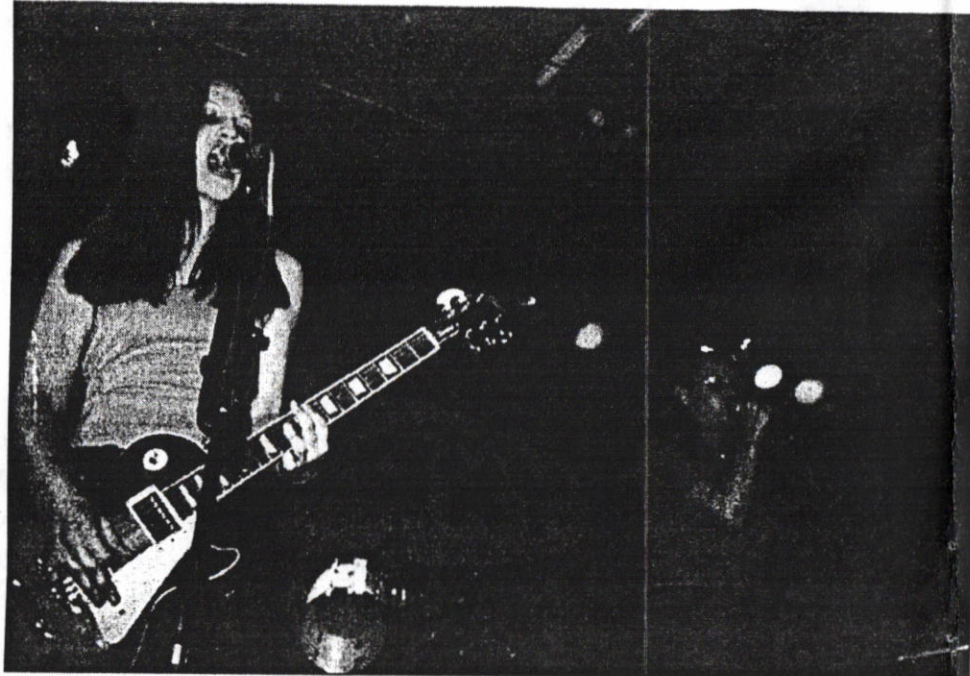


came out fighting just as strongly as their Judas Priest cover. It's a simple path in theory, but the Donnas pull it off in ways few expected them to (especially given the shit they've gotten in the past). I wonder what will happen if the Donnas are around in ten years. If they keep going this rate, the results will be intense.

It turned out to be a fun evening though not without its problems. There was some misunderstanding between the club and the band over cameras (with the band, ironically, on the side of the audience if memory

serves me well). I also ran into someone I hadn't seen in about 12 years (don't jump to conclusions, she's been married for the past five - and liked the show, by the way, which felt good to play catch up. It's been a little bit of a hassle, but was worth it. -Boone.

## THE DONNAS



Before moving on, it must be noted of the immediate circumstances of such a deal? The deal, sponsored by House Republicans and many corporations promises to create new markets for American products and help bring about better relations. However, the double edged sword this trade deal (now headed toward the Senate) creates is the possibility of even more US jobs being lost and environmental standards being gutted just so corporations can make a little extra money. Supporters believe in the comparative advantage to even things out. However, the theory is flawed in that it views everything as a product to be consumed when this is not the case. When a plant closes down, a company can view it as a small loss, a person put out of work views it quite differently (especially if they have to do that to support a family). In addition, the move towards countries that don't have laws to protect the environment will have long term effects on such things as the Greenhouse effect to the push to overturn standards here to keep jobs. In either situation mention above, a short term gain will, somewhere down the line, equal a long term cost.

As we stand now, it looks like a long uphill battle. However, in a way, there is a little bit of hope up ahead. The fact that people are

taking to the streets in Seattle and Washington, DC shines a small glimmer of light onto a much larger problem (and here's hopping the diverse alliances remain so in the long haul). In addition, one must realize that this is a lifelong situation requiring eternal vigilance. A simple bill or law cannot do anything if it is overlooked by large corporations (some of whom are happy to pay the fines to keep doing what they do). The changes that need to be made require long term examination, a look at how alliances should be made across borders (fellow working people are not the enemy when the corporations screw people over in both countries), and the need to be constantly aware of the big picture and to be willing to take steps to create a better situation all around the board: for the workers, environment and life in general.

I know that sounds kind of Pollyanna-ish; especially since this issue can be far more complex than the brief overlay I mention in these last couple of pages. However, I do believe that trade deals such as this are a bad idea and that only public reaction will help change it. No one else will make these guarantees into something real. China will not all of a sudden



based on economic advantage also can be problematic in that while one country can make things much cheaper, it also does so at a cost that doesn't always guarantee lower prices on the product in question.

Let's start with what opponents of trade with China say about the situation. Labor advocates claim that this trade deal will cost US jobs. There is some truth to this in light of what happened after NAFTA. Keep in mind that companies in the early 90s were more than willing to threaten to move to a maquiladora country to browbeat workers into not pushing for more benefits, wages, et al. With China, there appears to be little to show that this situation would be any different. The ease under the various free trade agreements that allow companies to move stakes and build factories elsewhere while turning a profit creates a situation in which a company can cut costs even further in many aspects without having to sacrifice the bottom line financially. In addition, the flood of cheap products coming in for consumption creates a climate in which US companies often close up shop to go overseas, knowing that certain standards will be overlooked, if they even exist.

At this point the opponents claims of China's human rights record must be mentioned. The fact that China

has a pretty horrific human rights records is pretty much common knowledge for anyone who watches or reads enough news. Their use of political prisoners as slave labor and crushing of dissenting protests is well known. Given this backdrop, the idea of corporations moving there creates a scenario in which companies will be given many breaks to set up shop with little or no concern about the consequences. In addition, many companies putting together factories outside the US often choose countries where democracy is little known (if at all), and standards towards the environment and child labor are unheard of. With this as common knowledge, China should prove to be a fertile market for Western companies looking to set up shop. The opposition to dissent and use of prison labor helps create a labor situation that US labor laws cannot compete with by a long shot. This situation is nothing new. US corporations and the CIA helped bring about the 1973 coup in Chile that brought down a democratically elected government and brought Pinochet to power, for example. So, there is a precedent that shows that corporations are not necessarily going to build a factory in a country if they fear the possibility of civil unrest (as is the case recently in Indonesia) or a change of power.

## FLAMING LIPS, LOOPER

Friday March 17, 2000.

St. Patrick's Day is always a pretty damn weird situation. It's definitely an odd day when I have the dubious honor of having it off as I did today. Today, I was busy trying to get things done before this show. Most of it, unfortunately, didn't happen. However, after I got around to eating and helped out a friend, I did manage to make it out to the Blue Note just before Looper took the stage.

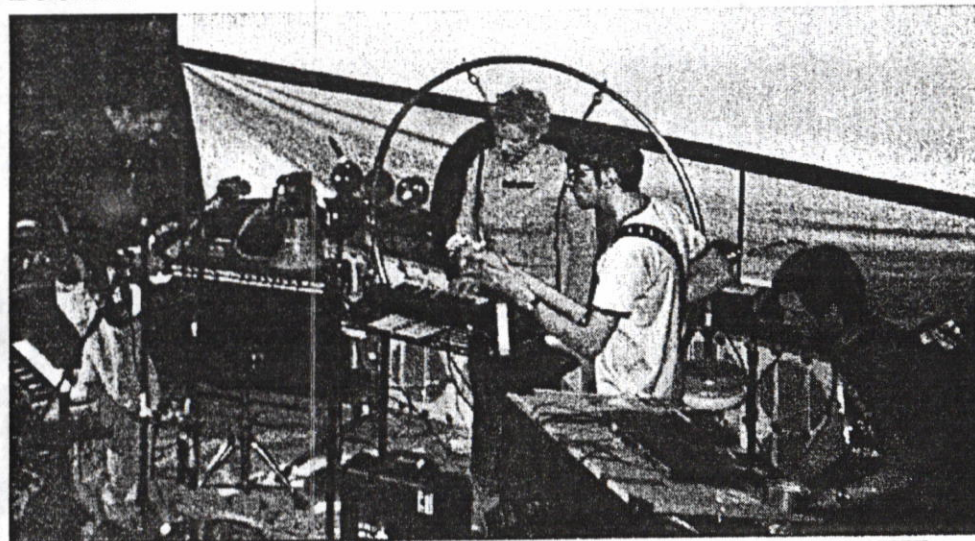
Looper is a Scottish group that plays an ambient influenced kind of electronic pop that has an almost rave chill room feeling to it. However, they also have enough of a knowledge of song hooks to keep from totally fading into the back-

LOOPER

The Blue Note, Columbia.

ground (which, is what ambient music is supposed to do ironically enough). Merging electronic instruments with guitar and bass, Looper turned out to be a little mellower than I expected. Still, they did a good job at mixing visuals and sound to create a multimedia event that was more enjoyable than I thought it would be. Wonder how this group will progress with time.

I've seen the Flaming Lips in the past, so I did know enough to throw any expectations into the fire. However, while their new album is a reported departure, I did not expect them to go this route. The show began with three members, no





drummer, and a mix of live and sequenced sounds that came across like a Phil Spector wall of sound production on bad downers to create a bizarre ethereal lilt over the crowd. As the show progressed, the Lips began to slowly revert to more of the post psych past (though they never did go back to pure rock band mode). It did sound better as it progressed into a complete multimedia event with video, confetti, and two adult human sized bunnies (the weirdest fucking thing I've ever seen at a Flaming Lips show) contributing to the overall feel. I still wish they would've done "Jesus Shooting

#### FLAMING LIPS



Heroin," but you can't have everything.

It was an interesting night. The zines I brought with me sold (including the copies of the latest Terrorist, which all sold to guys weirdly enough). I needed this break from my humdrum work life. The pictures say more than I could about it.

-Boone.

## A FEW SMALL THOUGHTS ON THE US VOTE TO NORMALIZE TRADE WITH CHINA AND ITS IMPLICATIONS.

On Wednesday May 24, 2000, The US House of Representatives voted to normalize trade relations with the People's Republic Of China. Passed with the backing of House Republicans, President Clinton praised this decision claiming the decision will help open markets and bring about a more peaceful Asia than the one of the last 50 years. Supporters claim this move will be great for American business and will help keep the prosperity that has graced us as of late. Opponents claim that such a move would undercut American jobs and hurt the economy as it stands right now. In order to get even the briefest understanding of what a trade deal with China would entail, one must look at the larger picture, both in simple economics of both countries and in other areas as well.

First, an overview of the economy is needed in order to give a sense of context to the issue. Some economists say our economy is booming. The role of high technology has created a level of prosperity unequalled only a few years ago. Supporters of trade with China claim that normalizing trade could open their country up to US products. With such an export market (China is the

most populated nation in the world), the need to buy our products would help bring profits to US companies enabling them to hire more workers, thus giving them more income to purchase items. In addition, it can also be believed by supporters that any "comparative advantage" China may have in making a certain product (say shoes or lower end electronic products) could help bring about an even deal to the table between the two countries, allowing a trade of services to come about.

In theory, the idea sounds wonderful. It lies on the belief that a robust economy in a nation and good trade relations will help improve both countries. Prosperity will help bring about democracy while Americans will get a wider variety of good at cheaper prices. However, as with any and every theory, it has its holes when applied to real life.

First of all, trade between nations works on a currency system, not a barter system. Because of this, we don't trade product for product but rather product for currency via gold or other precious metal, paper money, or more likely these days, the wonderful world of e-commerce. In addition, trade between two countries



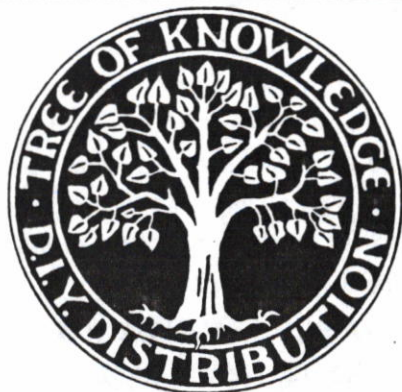
## MIDGET BREAKDANCNG

DIGEST #14/\$1.00

8 1/2x11. Newsprint. 48pp.

I'd seen enough reviews of this over the years but had never had the chance to read it until now. Interviews with Joe Strummer (good one, by the way), Jeff Matlow (of Crank records/Saul Goodman.com), The Get Up Kids, et al. Also in here are people's recollections of the final issue and lots of review. While there was room for improvement, I do think it's weird when 18 year olds start talking about how different they view things now than when they started (believe me you haven't even begun to see the growth yet). Wonder what his next project will be like. (BOONE)

(Start Anderson. P.O. Box 2337. Boulder, CO 80306-2337)



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## MEN OF PORN, **LOST GOAT**, **TUMMLER**

Tuesday March 21, 2000.

The Hi Pointe, St. Louis.

This was a night I already had off work. Unfortunately, circumstances beyond my control kept me from being at the Agent Orange show at the Note that night. Since that circumstance kept me closer to St. Louis than Columbia, I was off to the Hi Pointe to see a few bands doing a showcase for Man's Ruin (the label the bands are on, I think). The drive there was tolerable. However, after I parked and was about to cross the street, an incident occurred that almost made my appearance here nonexistent.

Tummler, A band from either Chicago or Champaign, IL started off the evening. This quartet plays a hard driving style of post punk blues metal which has obvious overtones of later COC or Sabbath along with Peter Green era Fleetwood Mac. Long thick songs with dual guitars, wah wah pedals (including one for the bass), and the like while fog and blue lights graced their stage show. This band comes across like a '70s metal band back in the days when this was underground and not "classic rock" radio playing the two or three hits. Unfortunately, due to illness, the set was a little short. However, Tummler

was good and I wanna hear the CD (see reviews).

It had been a few years since I saw Lost Goat during my visit to Olympia. This San Francisco trip play hard live using basic power trip format to create a hard rocking set of straight up metal with punk overtones. Like last time, I was hooked by their (mostly) female vocals and strong songwriting (a trait sadly lacking in much of what passes for metal these days). Possibly one of the best hard rock/metal bands to emerge in a long while (especially after bands like Limp Bizkit have raped the subgenre). See Lost Goat, buy their material. I really want this band to be more known and all that.

I had no clue what to expect from Men of Porn. However, this quartet started off with a pair of noise rock instrumentals rivaling the Melvins before laying into their songs with vocals. Dual guitar layers of power sludge over thud and thump rhythms in abundance and a ton of volume that pounded the audience into submission. This was good. However, I would later find out from Eric of Photo by Husband that they broke up after this show, which gives the whole event a more somber feel in hindsight.



If this information is wrong, let me know. If not, rest in peace Men of Porn.

Now, what happened almost before the show was this. I was about to cross the street to get to the Hi Pointe when a truck came by. The truck stopped and it was my right of way. However while I was crossing, the truck moved forward and hit me in the side. Thankfully, it didn't do any damage, but I was pissed for obvious reasons. Needless to say, the music was needed to keep me from doing any real damage. After the show, I talked for a little while and then went to my parents house to take care of the next day's business.

-Boone.

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cover art by David Bellard

## POWER OF THE PRINTED WORD

Yes, it's time to let you know that we here at The Trouble With Normal review zines, fanzines, whatever you wish to call them. So send them to our cramped but it's home P.O. Box and we'll get to it as soon as we can. Like I've said too goddamn many times in the past, a good counterculture is only as strong as those of us who support it. This is not a phase, this is our lives. Hope you find something that interests you in the following.

Until next issue, Boone.

### ESTABLISHMENT/\$1.00

81/2X51/2. Xerox. 20pp.

A chronicle of a personal

relationship between two lovers with stories about sex, death, and the like. While it's a little too much on the personal side for my taste, this should be popular with the perzine freaks amongst us. Unfortunately, this is also an unintended one-off as the zine died just before issue 2 was finished. That probably would've made a zine in and of itself given the questions this leaves. (BOONE)

(Establishment. P.O. Box 33. Glen Haven, CO 80532)

### INTOX #4/\$1.00

81/2x11. Newsprint 104 pp.

The final issue came into my Box right around the time issue 45 came out (though I browsed through a copy or two I saw at Salt). Here, Robin comments on war, people contribute columns on Mumia, racism, and war spending. There's also interviews with the Gets Up Kids, Jets to Brazil, and others, along with Robin's

reasons for quitting doing Intox and future plans. While the fiction didn't do much for me, this was a pretty good zine in other areas showing the hopes and fears of being young.

(BOONE)

(Robin Reichardt. P.O. Box 4173. Estes Park, CO 80517)

### CLAMOR #1/\$4.00

81/2x11. Glossy. 88pp.

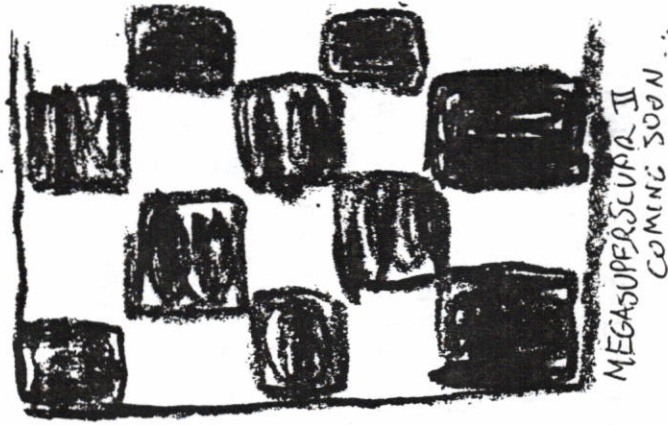
This was one of those efforts I had to check out when I heard about it. The twist on all this is different: they're trying to do a magazine that focuses on issues and content without the corporate filters (imagine a cross between a political underground zine and mags like the PROgressive, for example). Stuff here on the Seattle uprising, an interview with Howard Zinn, a piece on possible treatment of those seeking asylum in the US, and much more. I still haven't seen issues 2 or 3 yet. I just hope I can find them out here. (BOONE)

(P.O. Box 1225. Bowling Green, OH 43402)



hardcore stuff. One of the better comps I've come across lately. All this on a record that almost didn't happen. Just one complaint: when sending a 7" through the mail, some protective cardboard and padding helps (I'm lucky it didn't break when I got it). With that one complaint aside, this was one of the better comps I've come across lately.

(BOONE)  
 (Blue Moon Recordings. 2075 S.  
 University Blvd.#264. Denver, CO  
 80210)



MEGA50PERSCULP II  
 COMING SOON

## COMING NEXT ISSUE:

We have a few interviews that people may be surprised by. Also, given that it will probably be back to prison, I mean school, time, we might try to keep the vibe a little more fun. Or at least fun by TTWN which doesn't mean all that much. All this, plus the usual mixture of underground musci, political analysis, and the rest of the things you expect from us.

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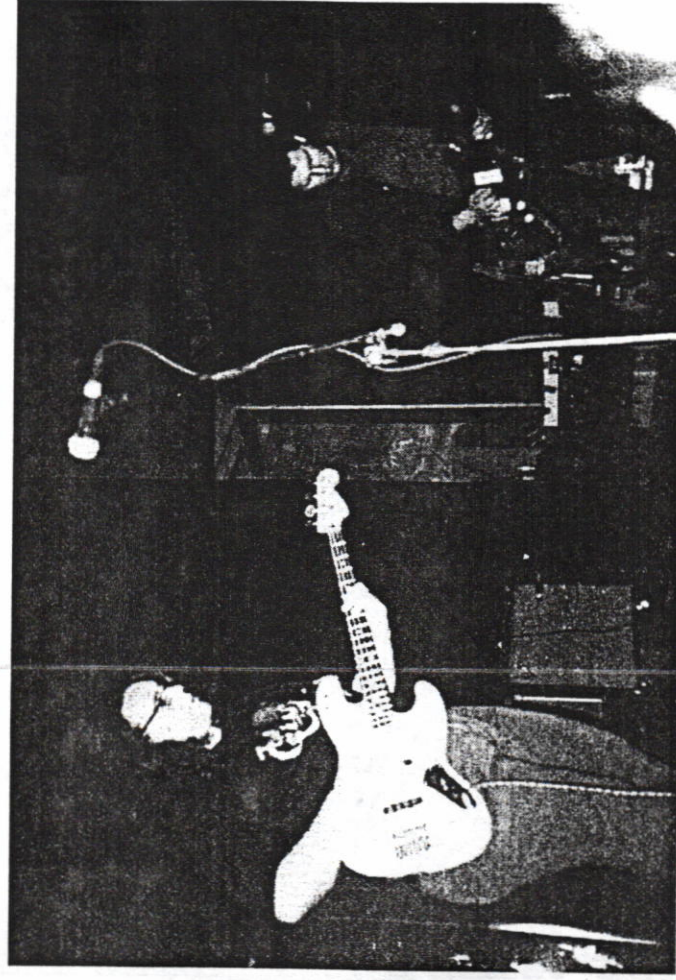
## YO LA TENGO

Friday March 31, 2000.

The Blue Note, Columbia.

This was going to be a trip. I had the night off work anyway so I knew when I saw this listed what my plans would be. However, I also had to get issue 45 done in hopes of selling it at the show. So I knew I had to do my best to get both of those accomplished. However, due to deals in getting the calendar from the Note and Spring Break being the last week in March this year meant things weren't going to work out as planned. I did, however, make this show.

The bad thing about this is that I arrived too late to see Quickspace play. I did manage to make it just in time to see Yo La Tengo though. From the start, their mix of ethereal ballads and indie rock edge made for a diverse set involving only guitar, bass, drums and the occasional organ mixing within male and female vocals at times. Utilizing material from various parts of their past, the trio from Hoboken managed to create an evening that felt right: languid and sentimental





at some times, edgy and dissonant at others. It had been years since I'd seen them last, so I wasn't really sure in the long run what to expect.

However, any band that can go from a nearly shoe-gazing indie rock song to cover an Iggy and the Stooges song obviously has something going for it.

Overall, this set made the hassles worthwhile.

I will admit there were things I didn't expect this evening. Mainly, I didn't know there would be this many people at a Yo La Tengo show (especially for the time of year).

I remember seeing them in the early '90s at the Note with a hundred people (most of which were from KCOU or friends of people from KCOU), so the actual crowd seemed to be a little strange to me. Still, it was a good show. I just wished I could've seen Quickspace.

-Boone.

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subtly melodic to the funkier groove leaning side (sometimes in the same song. All this and songs dealing with women's issues from both the personal and the political angles. While it's different to hear these songs away from the stage, they're still visceral enough to cut through. If you haven't seen them yet, this is a good start. If you have, you've probably already bought it. (BOONE)

(No Loyalty to Civilization. P.O. Box 63202. St. Louis, MO 63163)

**SULLEN - "5 Songs For Billy Brown" CDEP**

This St. Louis band has forged a precarious middle ground between mainstream alternative and pure punk abandon in their live shows. Here, their dual guitar fury and male/female vocal interplay comes across in most of its glory with just enough production to get the point across with songs covering relationships and sex among other things. Here, this band grasps some of what they can be live (Shit, I've seen Sullen blow away a more established band at least once).

The Band should emerge from the east end of the state as the talents they are. (BOONE)

(23a Park Charles St. St. Peters, MO 63376)

## TUMMLER - CD

Saw these guys last March on the Lost Goat/Men of Porn bill Man's Ruin put together and got this disc. This Illinois quartet plays a slow burning brand of powerful 70s leaning post punk metal that hints at Sabbath and mid 1990s COC among others. Powerful, plodding songs with heavy guitar and bass and angry vocals. The result is an energetic riff driven collection that drives and pummels over you too create a cathartic release of energy. The brevity of this disc and a slightly muddy recording quality are the down sides of this disc. However, even with this in mind, Tummler manage to show their band's ability to overcome the limitations of the disc to rock hard. Have to hear their later stuff. (BOONE)

(Brad Buldak. 106 S. 3rd St. Champaign, IL 61820 or: Steve Hill. 2115 W. Armitage Apt. 3. Chicago, IL 60647)

**VARIOUS ARTISTS - "Fuck You Punx, Volume II" EP**

A comp that came my way just as I was getting my car back (see story before reviews for that whole scenario). This red vinyl 7" has Zeke, The Eight Bucks Experiment, Jon Cougar Concentration Camp (RIP), and The Confessions offering a punk display that ranges from the garage/bluesy tip to more



guys musically, though I wish the songs were a little better written.

Still, old style punk fans should really be into this. (BOONE)

(Disaster Records. P.O. Box 7112. Burbank, CA 91610)

### **SLEATER-KINNEY - "All Hands on the Bad One" LP**

I've listened to this five times before writing this review. Once again, Sleater-Kinney have created an album that pushed the boundaries. Mixing a myriad of elements into their punk/indie framework, the trio continues to be among the few who set the standard. Songs cover themes of anger, frustration, disillusionment, and moving on with references on everything from society's expectations of women to the rapes of Woodstock and other concerts. All of this funnel through powerful, multilayered guitars ranging from in your face rage to shimmering vibrato, drums, and the rare keyboard making an appearance. Sleater-Kinney has moved to their own space, using their genius to create another classic album. Can't wait to hear these songs live.

(BOONE)

(Kill Rock Stars. PMB 418. 120

NE State Ave. Olympia, WA 98501)

### **SMOGTOWN - "Fuhrers of the New Wave" CD**

This came in right around the time last issue came out, so it got pushed back to here. Musically, this OC quartet plays basic three chord punk with distorted guitar and bass and snide vocals overhead. The result continues in the tradition of SoCal punk/HC bands such as DI, Adolescents, et al with songs about radiation, kidnapping radio DJ's children, getting wasted, and the like. Overall, this appears to be a concept album; a sonic horror movie involving radiation and mutants. Smogtown creates a disc that should go over with more purist punks. I still haven't figured everything out but I like it.

(BOONE)

(Disaster Records. P.O. Box 7112. Burbank, CA 91610)

### **THE STAR DEATH - "The Sweetness Killers" CD**

I was looking forward to when this was coming out. On their first full length, this upstart St. Louis trio offers us 11 tracks of raw power and complexity. Raw complex songs that veer from inyour face thrash to subtly melodic to funk leaning in a nanosecond; all the while driven by raw guitar, powerful, energetic bass, and drums to create songs that can range from in your face thrash to the

### **"WEIRD AL" YANKOVIC**

Wednesday April 26, 2000.

The Khouassan Ballroom, St. Louis.

This is one of those few indulgences I allow myself. Normally, I'm your typical punk/indie rock rat whose life is dictated by the perverse mis of my paying job and poverty.

However, once in a while, I allow myself the luxury of a concert outside the basement and club shows. When I heard this show was coming, I broke down, made arrangements, then headed off to St. Louis.

After a brief wait, a comedian whose name I didn't recall opened. Staying in basic standup, his material was hit or miss at time. Still he faced a rough time with this audience. Hard to say how his work was given it was out of context with the environment.

After another brief wait, the strais of "Fun Zone" came up leading to the opening credit from the late "Weird Al Show" and then Al and his band wer up. From the opening strains of "Gump" onward, it was fun. Mixing music, lights, and visuals, this show would range from subverting old industrial hygiene films to various musical froms with "My Baby's In Love With Eddie Vedder" to "Jerry Springer," to "The Night Sants Went Crazy" to his

featured medley including odes to the Beverly Hillbillies, "Pretty Fly For A Rabbi" and others until the closing finale of "Yoda." Like his recently released live vidoe, there were a lot of similarities, however, he changed songs in the medley and added the film clips and stuff missing in the video (which also allowed time for costume changes). This, ironically enough, led to hardcore belly laughs I've needed for a while. A fun evening.

I needed this show. Just for the laughs and a chene to get away from the pressures of work and the car accident which was looming over my head at the time. Good show.

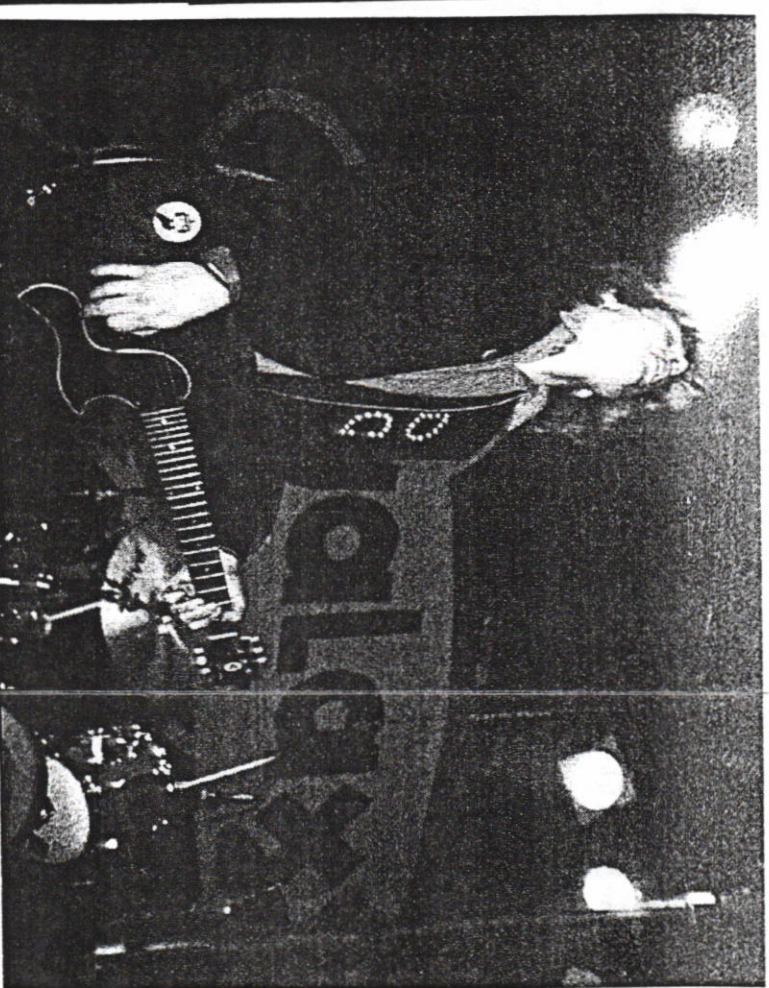
-Boone.



**"Rosie" about and how did you get Rose Melberg to do a guest appearance?**

G: Well, I don't think it does differ that much and that, I think, is a good thing. Because I think that we basically are happy with what we do and it just comes out to be uptempo rock 'n' roll music. If anything, I think that with age we have become better at what we do: we become better players, it sounds a little better, and Kurt Bloch cranks out a meaner, more live performance from us. But, all in all, I think there's a flow with all the records that pretty much make them sound similar. I don't think that's a bad thing.

TTWN: **What is the song**



**SUMMER GOING UNDERGROUND: REVIEWS ARE SHIT 46**

Once again, it's time for our reviews section. We here at *The Trouble* With Normal love music and want to hear yours. So, send us your vinyl, tape (for sale or at least with a cover) or CD to our PO Box for review. *It may take us a while to get to it due to everyday life and all that.* However, we will get to it and review it as soon as we're able to do so. *Until next issue, I hope you find something in here that you like. Have fun. Boone.*

**BANGS - "Sweet Revenge" LP**

It's finally here. I (like a lot of people) have been looking forward to this for a while. Here Sarah, Maggie, and new drummer Kyle sharpen their edges and tighten their punk-indie-metal hybrid driven by hooks out the ass, tasty guitar work, and songs about the flip side of relationships and personal trauma with the strengths to admit both the power and the fears related to such. Their power here is tempered with a slight girl group vocal sheen and a sensibility toward power pop hooks throughout. The result is tighter songs and a melding of their roots into one fatal form of metal leaning punk rock doesn't hesitate to move forward. At the rate they're going, Bangs are going to be fucking phenomenal: they've already got the kick-ass band part down pat. This is a very good thing. (BOONE)

(Kill Rock Stars. PMB 418, 120 NE State Ave. Olympia, WA 98501)

**DIG DUG - "Pop Trio of the Week" CD**

Another one of those bands I'd heard about but never actually heard until now. This Houston based trip play basic melodic pop punk with three chords, distortion, and a nod to the Fat Wreck stable of bands as much as Green Day. Musically, Dig Dug are fairly talented and can pull off some good material. However, the prevalence of boy meets girl love songs is where Dig Dug loses me at times with lyrics that seem kind of trapped in clichés more than true expression. So, while I am mixed about these guys, the pop punkers will probably ignore my qualms and like it anyway. (BOONE)

(Act Your Age Records, 3044 Locke Ln. Houston, TX 77019-6208)

**GROOVE GHOU LIES - "Travels with My Amp" LP**

They're back. Yes, the Groove Ghoulies have returned to offer us another collection of songs. This longtime Sacto four pieces give us



leave it to end here. Hope you didn't laugh too hard.  
-Boone.

## TTWN: How do you think the Smugglers have evolved over the years?

G: Again, just like your question with the records, I think that we get better at what we do and we learn to hone our craft. We figure out what works and what doesn't work and what songs are good to play and what songs aren't good, etc. etc.

I think we get wiser. I mean, a lot of people think we're in our '40s or something. But we formed the band when we were in high school 10 years or so ago, and we formed it when we were 16, 17. So we're about 27, 28 now, but we've been doing it for a long time.

Some bands start when they're 27, 28, so we've had sort of a lifetime of experience under our wing already. Nothing is really new for us. What we try to do is each year get to new places. So, this year we're going to Australia, New Zealand and Japan and we're also going back to Europe. So we do stuff like that and that's what sort of keeps us into it and keeps us having fun.

## TTWN: What inspired the song "To Serve, Protect, and Entertain?"

G: That's actually one of our political songs; one of our few political songs.

then I heard this beautiful female voice doing one of my favorite songs and it's Rose Melberg. That was my first introduction to her and I thought, "Man, what an incredible singer." OF course, she was in Tiger Trap and several other bands and Go Sailor. So, she eventually married Bill Baker from Mint. So, I always thought, "We gotta get her voice on one of our records sometime." Then this song "Rosie" comes up.

Dave Carswell from the Smugglers wrote "Rosie" when he was a teenager; he wrote it when he was like 16 years old. He's been writing songs all his life. We just always sort of sit on these songs, every once in a while bring one up. So we thought, "Oh yeah, we should do that "Rosie" song you wrote when you were a kid." So we did it and it started to turn out really well; it started sounding really good. Then I thought, "Well, it's such a good song, might as well call the album *Rosie*." Then I thought, "Wait a second. Rose Melberg, *Rosie*. Why don't we get her to sing on it?"

So, a lot of people think the song is about her, but it's not really. The song isn't really about anything, it's just nonsensical pop lyrics that Dave wrote in the mid '80s. That's basically the story.

## Revolution, Southern Style.

Announcing the 2nd Annual Southern Girls Convention for radical Southern wimmin and their male allies! The Convention combines three inspirational days of workshops with finger-lickin' Southern food, radical wimmin's literature, music, and art, direct action networking, and general fun and camaraderie.

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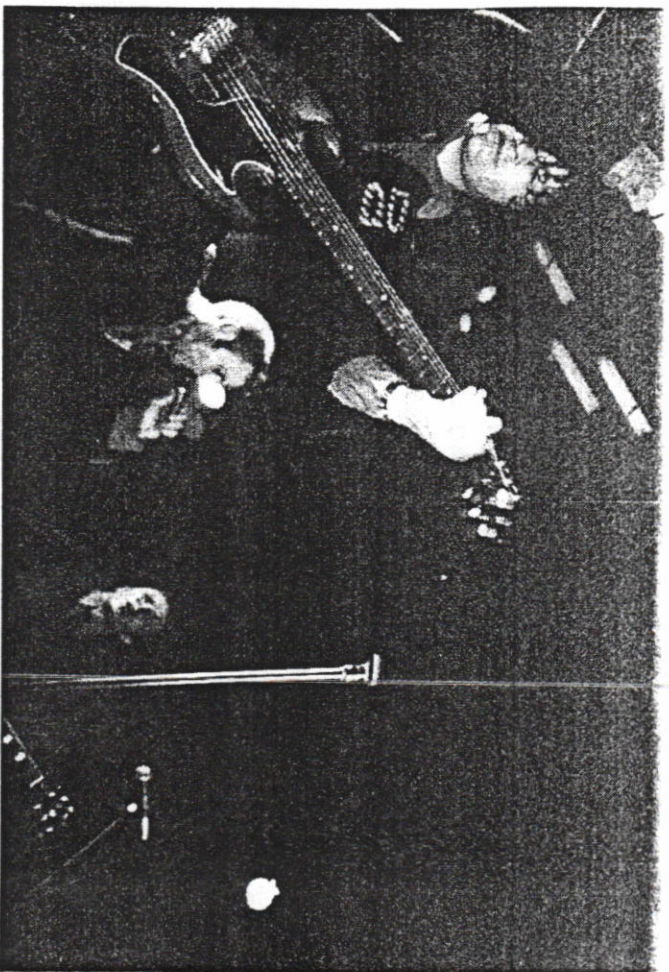
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## Chases. With Fox, it will happen.

There's a television show in Vancouver which is a rip-off of *Cops* and it's called *To Serve and Protect*. Nick, our guitarist, thought it was just so pathetic and disgusting that these shows basically make entertainment out of law and order: no pun and intended there. They make someone getting arrested for being drunk and disorderly into fascinating entertainment. Nick thought it was really disgusting and wrote that song about it. And real TV is just what sells. I mean *Cops* was a hugely popular show, and we were totally disgusted by it.

**TTWN:** Just remember, soon it will evolve into When Animals Attack During Police

G: Yeah, I remember reading one with Fox; they did this one that never aired 'cause it completely backfired called *Those Annoying Neighbors*. It was about Fox buying a house on a cul de sac, your standard suburban cul de sac, and filling it with all these actors and making them the most obnoxious neighbors ever. They would hold circuses on the cul de sac in the middle of the night; just rent all this circus shit and get these crazy performers down there. They'd go door to door naked saying it was part of their religion, etc. etc. Finally, cops came down to arrest then all and that's when they started whining

a lifetime ago since I'd even been out in those parts. After realizing just exactly how far out it was (Shit it takes an hour just to get there from the burbs). That part was done and it was off to get my actual car the next day.

The next day I get the car and am paranoid as shit for a while. Hang out at David's house after he got sick. We didn't do much, but we both needed someone to talk to over this whole scenario). Eventually, I was back home and to work, a little paranoid but wiser.

At this point, I would like to point out that there were a few lessons I learned on where I made mistakes. First, if it's an option and you absolutely need transportation, get the rental car right then (trust me, even if you have to pay and get reimbursed like I did, it saves a lot of hassles especially if an accident happens outside where you live).

Also, freaking out doesn't do anyone any good (I stayed as calm as possible but it's hard not to freak out when this happens. At least in this case, they caught the person). I still have next to no clues about the person. I assume she was young (probably early 20s) and drunk (to hit a car and do that much damage, there had to be an alcohol factor involved). However, since I have no way to

prove that, I won't make any judgments on the matter (nor will I use it as a forum to bash either teen drivers or women drivers, both of whom basically drive as good or bad as anyone else.)

So where does that leave me now? Well, most of the dust has been settled and the money paid out. However, what I don't pay out in money (I'm probably down about \$20.00 or so from the rental car plus gas prices), I pay out in being overly worried. I still don't like the idea of having to park in the street when I'm away from home. I also get a little more paranoid about situations I never did before. Still, it could have been worse. I could have been in the car when it got hit and be in the hospital (I don't have health insurance at the moment) or possibly dead. So, at least I'm as healthy as I can be given the moment. The car doesn't even look like it's been hit.

That, basically, is my story. I'm typing the last part of it before I have to go to my paying job so it just see, a little sloppy. However, everything pretty much fell back into its usual slug like pace and I just got used to driving my own car (or, as I like to call it, my entryway into the American tradition of debt) again a few days ago. I don't really have much more to say about it so I'll



an accident is a crime, she got arrested. The cops came by David's house with the basic information on her and all that. After this, David and I drove to get some coffee and to see the damage (apparently she parked in the street where the damage was visible - not the smartest thing to do, I must say).

Now, at this point, some of you may think the case is closed. However, my car was undriveable and I had to wait until the morning to get it towed anywhere (a 24 hour tow would have just taken it to a towing yard overnight). In addition, I was several hours away from where I needed to be for work and had to deal with that situation when it arose. Thus, the next morning, David and I clean out the trunk of my car (what we could get to anyway since the latch was stuck) and waited to get it towed. After we got that towed, I began looking for a rental car given that I needed transportation. I learned that I didn't get rental car coverage and had to have the other person's insurance pay for that. This part of the misadventure was about to begin.

Somehow, David managed to find a way to get me to my parents house out in the suburbs of BFE and then to where I worked. From there, I

figured out my next move. My parents said I could borrow one of their cars, but afterwards realized that someone would be inconvenienced after all this. So, I went about the teethpulling needed to get a rental car for the time being. Between dealing with two insurance companies trying to figure out what to do was sheer hell. After my fifth call to her insurance company, I got the office I needed. Then I found out she hadn't made a claim yet. Without her claim, I was stuck for a while. In the meantime, I went ahead and got the rental car so I could take care of some business affairs that required driving. Eventually, I got the claim and was told just to send the receipt when I was done for reimbursement. So, after everything was settled there, All I had to do was wait.

Eventually, a few eeks had passed and the body shop finally had my car done. Thankfully, given the circumstances, I was in the clear for the most part when it comes to this. So, off I was to get that all straightened awa, which meant back to Kansas City on my days off to drop off the rental car over at KCI airport. Leaving in the eearly afternoon, I arrived in KC about 6 and waited for an hour before heading out there.

This trip proved to be very informative given that it had been roughly half

that they were actors from Fox. Fox got sued by the neighborhood and the city. And the whole thing never aired, unfortunately.

**TTWN: One of the few times they do something entertaining...**

G: And you never get to see it.

**TTWN: What was it like working with Kurt Bloch?**

G: Well, he's an inspiration to us because we've been a band that's been around for a long time, but it's nothing compared to the Fastbacks, who've been around for 20 years now. Being around for 20 years, you'd think, "Well, maybe they're burnt out of they're over the hill."

But the fact is they just released what I consider to be their best album ever, which is *The Day That Didn't Exist*, and it just came out on Spinart. And it's just so inspirational that a band can stay together that long and then put out their best work. He would always tell us, "Don't break up, don't break up. You never know what's around the corner." That's a perfect example of what's around the corner. So we stuck with it because of Kurt and the Fastbacks, so it's just full circle that he produced our album this year, they released a great album; we've released another album that's doing well for us.

It's just perseverance. When we formed the Smugglers, we formed to play one show at a pizza restaurant in 1988 and that show was fun. So we decided to do another show and then another show and another show. I would never ever thought that we would still be a band in 2000. It's crazy. Just kinda blows our minds. None of us would ever have dreamed that we'd be here in St. Louis in 2000 or anything. I think this is our fourth time playing here.

**TTWN: What about the infamous stories of the tour ginch?**

G: Oh. Well, we have given away a pair of tour ginch on this tour. We played St. Patrick's Day in New York City, so we gave away a pair of Knicks green tour ginch.

**TTWN: Maybe we should explain what tour ginch is?**

G: In Canada, we have a lot of different slangs and different names for various things. For instance, a wool stocking cap is a...

**TTWN: Touque.**

G: A touque. Not very many people know that down here. I'm surprised that you do actually.

**TTWN: Two words: Bob and Doug McKenzie.**

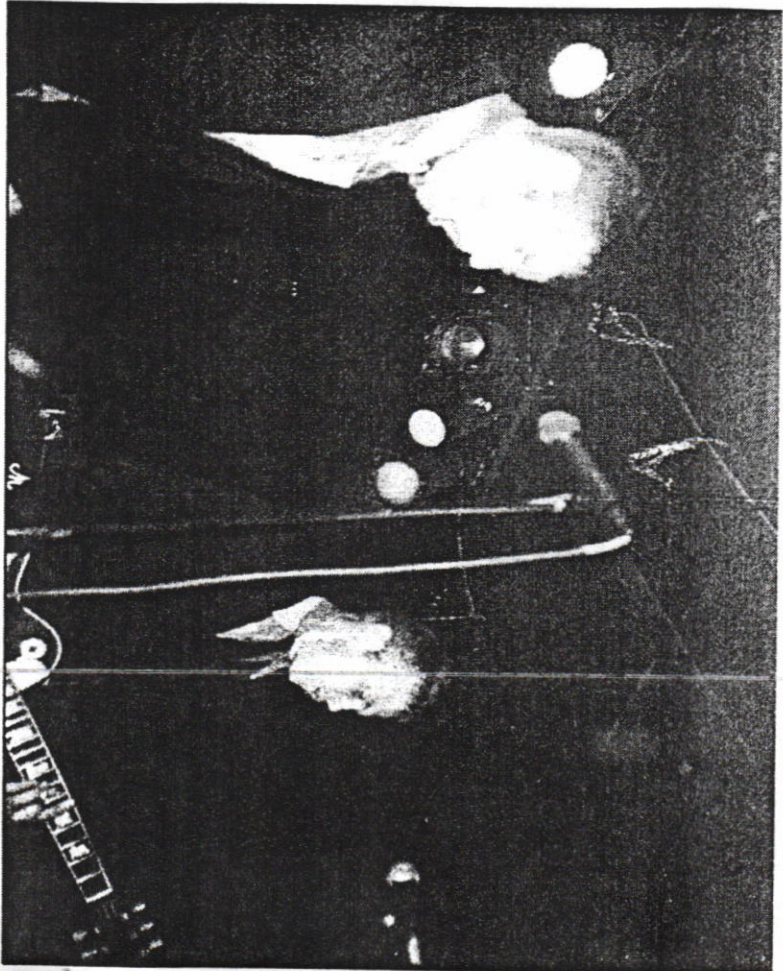
G: Right. You know, touque and stuff like that. We call underwear;



we have it in present and past tense. Clean underwear is ginch, dirty underwear is gaunch. So, usually what we're giving away is tour gaunch. What the Smugglers do is wear the same pair of underwear every single day of the tour and then, usually on the last day of the tour, we'll give away that underwear to someone in the crowd. I remember, my pair was absolutely rank and it smelled like piss and shit and everything else. But people are clamoring for it and they want it. So I threw it down to this girl who got the trivia question right, whatever it was. And

she grabbed it and it went right in her face. And her face turned to a shade of gray death. She looked like she was about to faint, but then she took the underwear and shoved it into her pocket. And then we donated a pair to the Lookout Records store, which has since closed. They had it on their wall. I think it's still on their wall. That was sort of a Valentine's Day ginch. There'll be another pair given away in Salt Lake City on this tour.

**TTWN: The use of liner notes has kinda become a tradition with the Smugglers. How did that come about?**



person to find out what happened, exchanging insurance information and the like so that it can be rectified as soon as possible. It gets worse, the person had hit my car and left the scene of an accident, not even bothering to go to the house and tell someone what had happened. In its wake were parts of the other person's car and a liquidy substance of some sort.

finding the person who did this is pretty slim if not fucking impossible. David comments that if there's any luck, the person's car probably gave out on themdown the street. The cop notices that liquid on the pavement and the trial it left. The officer leaves and we go inside.

At this point, there was little we could do except to call the police and file a report for th insurance sake.

So I make the call. Afterwards, David and I are sitting on his front porch for what seemed like forever, though it couldn't have been more than 40 or so minutes. A house across the street's motion detector lights kept going on and off, annoying the shit out of me in the process. David and I talk, him trying to keep me from freaking out too much, me trying to figure out my next move. Eventually, the cops get here. We tell him what happened, mentioning that David's mom had heard a noise outside about 20 minutes before we found out, but didn't know where it came from. I give the cop my ID and insurance information and he does the typical thing cops do in this situation. All parties agree that the chances of

Once back inside, I call the insurance company and tell them there's been an accident. I give them the usual information and answer the questions to the best of my knowledge. The fact that I didn't see it happen and, hence, didn't know a license plate number or any information to give the person on the other end of the line. I also found out what to do about the situation. After that, I called my family and left a message on the machine about the situation (figuring that they'd want to know about it) and was trying to figure out the towing situation when a call came in.

The call turned out to be the police. Turns out the followed the trail of anti freeze around a block or two and found the person's car. The remains from the crash site turned out to be consistent with the car. So, they got a hold of the person. Turns out she hit my car, got scared, and decided to go home. However, since leaving the scene of



## BOONE'S PRETTY SCARY BUT OTHERWISE MUN DANE CAR ACCIDENT ADVENTURE...

I've seemed to have fallen into writing about things that have happened to me lately. I'm not sure why that is, but there seems to be a need to get stories about my life out there. The times I've tried this tend to be about things that have happened years ago. This piece is different in that it happened since the last issue. Yes, it's time to examine the joy and pain of a car accident I had recently.

It was the grey area between April 13 and 14. Technically, it was the latter, but it could still qualify as Thursday. I had gone up to Kansas City to jam with David Confusion and work out some ideas. While rehearsal wise we only got a couple of songs done, we did a lot of reviewing of tracks we recorded taking notes about what we wanted to add or mix to them. Eventually, David had school and work the next day so I decided to go over to my uncle's house to sleep. It was a little before two in the morning when we were heading to load up my car. We were making smalltalk along the way when I noticed something.

"David., where's the mailbox?"

It was then that we noticed that the side of the curb mailbox was

missing. Apparently a car had moved forward with enough speed to knock it down. Then I noticed it was my car. Now, given that I hadn't drunk anything that night, I had also remembered that I parked further back along that side of the street. After a couple of tense moments, it slowly dawned on both David Confusion and myself what had happened.

"OH, SHIIIIITTTT!" was the mutual response as we ran to the back of the car to see what happened, hoping that it was me forgetting to pull up my parking brake and not what we thought it was. Turned out it was what we thought it was.

While I was in the house, someone had managed to crash into the drivers side part of the rear of my car crunching it up enough to make it undriveable. In the process, the car was pushed up about a car length and a half (maybe two), knocking down David's parents mailbox in the process. Needless to say, I was freaking out, as would be expected when someone is in a car accident.

At this point, some of you might be thinking about talking to the other

G: I think it came about for two reasons. One, I think when Nick and I were really young and buying records, we'd always want stuff to read while we're listening to the records. Any information, we'd read every word in a record. I remember something that always bothered us is when the record didn't have a year on it. We'd always get pissed off if we'd buy an Animals record or a Kinks record and it didn't have the year on it 'cause we'd be trying to piece together the history and figure out when certain things came out, etc. etc. So we always said, "Well, if we ever put out records, we're gonna put out lots of information; lots of liner notes." Then, we're friends with Narduar in Vancouver, who is king of liner notes; he's written a lot for us. So, he's always written amazing liner notes and now it's just a tradition where we always have to have lots of stuff for people to read.

I think the longest is out *Growing Up Smuggler* 10th anniversary CD where there's literally a 24 page booklet of the history from '88 to '98. All the records; the *Rosie* one has song by song stories. And where the most writing is on our new web page: thesmugglers.com, where we have the tour diaries,

which also attract quite a bit of attention.

### TTWN: What inspired the song "Buddy Holly Convention?"

G: That was inspired... I don't so much wear the thick ones anymore, but when we were touring with the Mr. T. Experience in 1996, at the time every single one of us except Nick was wearing these big heavy black clunky glasses just by fluke. And, on that tour, we got called every name in the book, like "Hey, it'd the Geekenstein Twins," or "oh, make way for Waldo.," or "Hey, on your way to the chess club." Another one was when we pulled by and drove into a gas station, it's like, "Oh, are you on your way to the Buddy Holly Convention." And then someone yelled at the same gas station, "Buddy Holly Convention or bust, baby." So I was like, "well, this is all too good." So I just pooled all the insults we got on that tour into the song. That song has actually become really popular at our shows and people like it a lot.

### TTWN: Describe on the Rosie CD, the infamous 14th track?

G: Well, every album that we put out, Dave Carswell, our guitarist, he runs his own studio. And ever



since he was a little kid, he's been collecting recorded tape of stuff, whether it's him fooling around with his friends or on the studio or weird stuff her hears on the radio or whatever. So, each time we put out a record, he makes a musical sound collage that's sometimes ten minutes long, sometimes it's 15. I think it's equal length of the entire album.

It's just for fun. It's just like the liner notes. It's just more for people to do with the record.

(Discussion turn to the infamous bonus tracks on past Smugglers records.)

**TTWN: What is the song "Teen Mob" about?**

G: Well, we dedicate that one to the Donnas sort of in fun, but actually that song has more serious undertones because that is about what happened to a girl in a city near us called Victoria, BC and the girl's name was Reena Virk. And she was just, like a loser in high school, like pretty much everyone in this line (*gestures to fans writing outside the Galaxy before the show -ed*), and everyone in these bands. She was picked on by what was apparently the cool people and they just hated her for no reason, like no

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**CHILDREN'S ART** - curator: Greta Jane

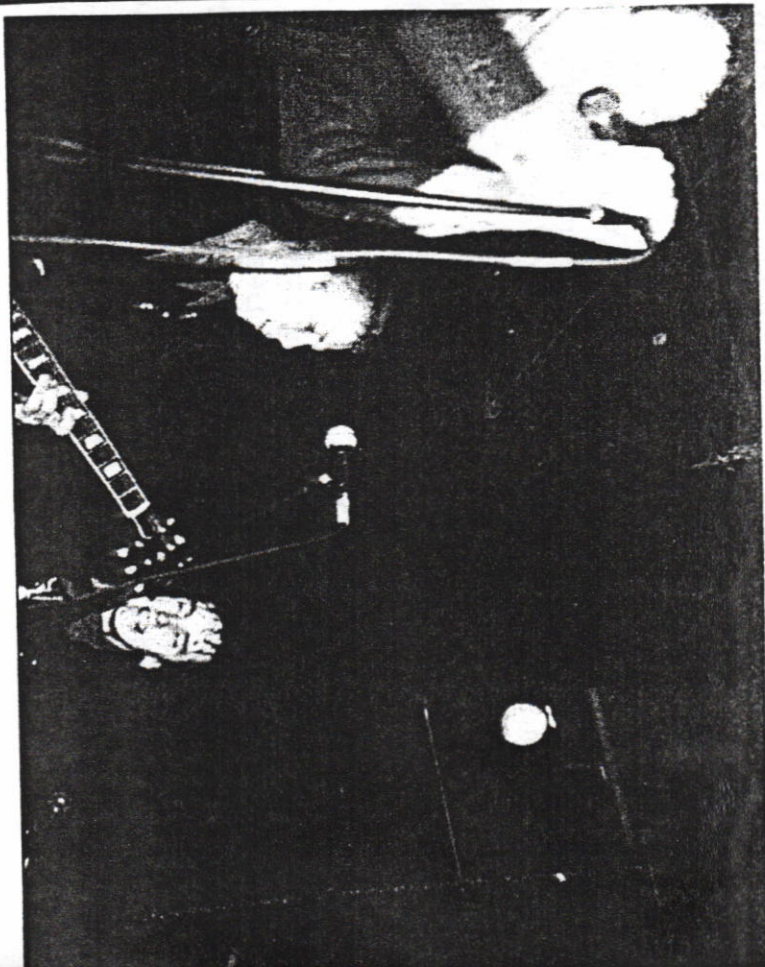
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Full Passes will cost \$50 and will be available for sale online, and through the mail at a future date. With a full pass, one will be admitted to the following events on a FIRST COME FIRST SERVED

BASIS: All evening shows at the Capitol Theatre main stage/All daytime shows at other venues are in Olympia (all in walking distance from theatre)/All (Ladyfest sponsored) after-hours parties

All art shows and film screenings/All performance art, spoken word, and open mic events/All panel discussions, speeches, and workshops  
\*\*SOME WORKSHOPS WILL BE LADIES ONLY\*\* We will limit the number of passes sold to avoid sold out events, but we cannot reserve spaces, particularly at smaller venues. Gentlemen with passes will not be able to participate in those, but there will be other stuff going on at the same time for the lads.

Individual ticket prices are \$8 for evening shows, \$5 for daytime shows and smaller-capacity events. Some workshops and other events will be free to everyone (except free girls-only events will be free only to girls!), those are still TBA. It is possible to volunteer time to get a pass, but those details are not set yet, and volunteering does not guarantee a full pass, because the number of full passes will be limited and may sell out.

PO Box 1784 Olympia WA 98507/[www.ladyfest.org](http://www.ladyfest.org)  
360-252-2086 (info+message line)

reason. She was a nice person. And they led her to this creek area where kids would hang out and drink on the weekends, and one of the girls got drunk enough to take a swing at here and hit her for no reason. Then, it was this teen mob literally, and they all got drunk and they all started beating on this girl. And they actually beat her to death. She was lying in the mud dying and then this girl and this guys went back to finish the job and actually held her head underwater at the creek and killed her. So that is what the song is about; it's about what can happen when bored teenagers get together, get really drunk, and get really retarded.

But that said, we don't like to have anything that morose on the records, 'cause we're not like Anti Flag. We're not totally political, though I have a lot of respect for bands like Anti Flag. But we try to keep things a little more upbeat and so, just in fun, we dedicated that song to the Donnas and we kept the song a little more upbeat than the true sort of subject matter would reveal.

**TTWN: I wouldn't ever thought it was about that.**

G: I know. But if you listen to the lyrics, what happens in the lyrics is that the number of kids hanging out in the parking lot slowly grows

with each verse and then, in the least verse, one of the loser kids from high school comes along and they beat him up and put him in a coma because they're pissed off because the cops took all their cheeba and booze. And the Donnas connection is that all the kids are listening to the Donnas on their stereo and doing donuts in the parking lot and stuff like that. Also, we dedicated it to them because it's about teenager, well they're not teenagers anymore but they were last year.

(Discussion veers to their ode to Alan Thicke of Growing Pains infamy and songs inspired by past tours).

**TTWN: Any plans for the future?**

G: Yeah, our future plans are to tour Rosie out for a while longer. It came out February 1, so we got more stuff to do; just tour. A lot of bands just start writing their next record, but we wanna do other things. We're touring the Pacific Rim: Japan, Australia, New Zealand, then we're touring Europe again. We'll probably be through the states again, touring Canada again. So, a lot of stuff on the road and then, eventually, back home to Vancouver.

**TTWN: Any last words?**

G: Just the usual sign-off for the Smugglers: See ya in the front row.



And go see our web site if you can't see us in the front row:  
[www.thesmugglers.com](http://www.thesmugglers.com), and it's all there.

**TTWN: Thanks.**

G: Alright. Thanks a lot.

The Smugglers have released a number of records over the past decade or so. Most of which have either been released on Mint Records (#699 - 810 West Broadway. Vancouver, BC Canada V5Z 4C9) or, like their latest album *Rosie*, through Lookout Records (P.O. Box 11374, Berkeley, CA 94712-

2374, USA). There are a

number of which that are out on various labels (as well as compilation tracks) that make them too many to name right now. To contact the Smugglers personally, either check out their website:

[www.thesmugglers.com](http://www.thesmugglers.com), or write them at the following:

THE SMUGGLERS'

BOATRAMP

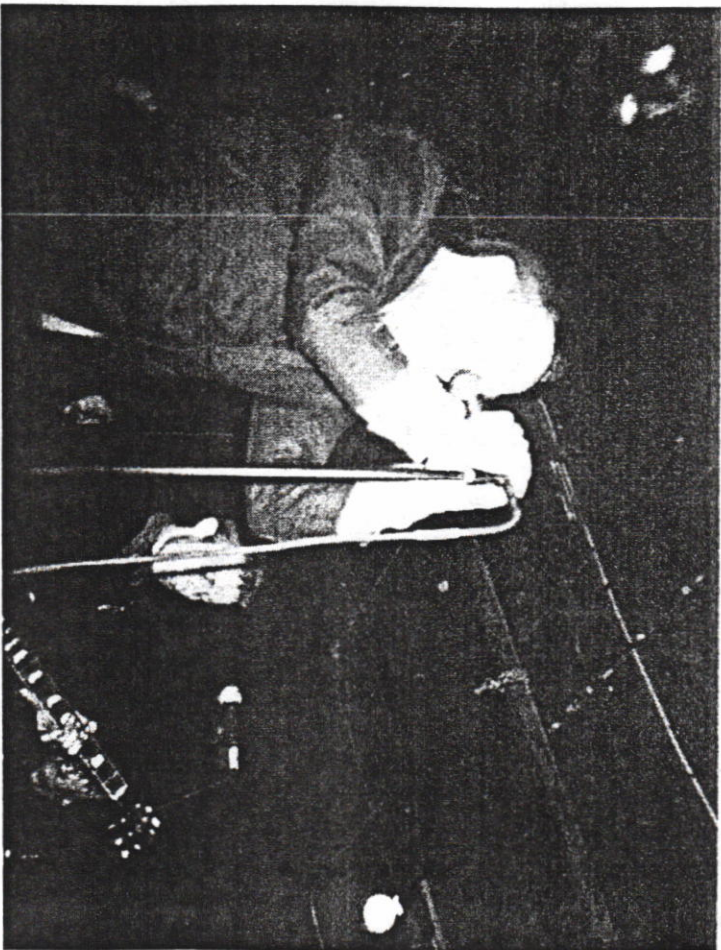
2874 BELLEVUE AVENUE

WEST VANCOUVER, BC

CANADA

V7V 1E8

e-mail: [gtwelve@aol.com](mailto:gtwelve@aol.com).



## Wonderwall

A FILM BY

Joe Massot

**SAT. JUNE 3**

Special Midnight Showing

MON. THE 6<sup>TH</sup> AT 8pm



Music By George Harrison

(of the Beatles)





write a records about Ann Karrenina the book.

**TTWN: Any last words?**

S: Nope.

**TTWN: Thanks.**

Sarah Dougher's work is featured among various groups on various record labels. Her first solo album *Day One* is available on K records. (Box 7154. Olympia, WA 98507), which also released her work with the

Crabs and the first *Cadallaca* album (the latest EP from *Cadallaca* is on Kill Rock

Stars). Her latest CD *The Walls Ablaze* is available on Mr. Lady Records (P.O. Box 3189, Durham, NC 27715-3189), which also released a split single she did with Kaia (of Team Dresch and the Butchies fame). To get more information on Sarah Dougher, check out the Mr. Lady address for now (I'll try to get a contact address at a later date).



# SARAH DOUGHER

*Sarah Dougher has a number of things going on at once it seems.*

*From her time with the Crabs to holding a Ph.D. in comparative literature, this singer songwriter has created a diverse body of music from the organ based ballads of Cadallaca to the more stripped down feel for her solo work. Having heard her previous work, I was curious about her show live. With this in mind, I thought she'd be an interesting interview, little did I know what I'd get. The following interview was done before her show at the Centro Sociale in St. Louis on Friday May 12, 2000.*

## INTERVIEW AND PHOTOS BY BOONE.

**TTWN: How's the tour going?**

Sarah: Just fine. It's the second night. The first night was in Kansas City. We played at a place called El Torreon, which I would not recommend to anyone.

**TTWN: I was wondering about that place.**

S: It's a really cool place, but during our set some other band was practicing in some other part of the building and no one did anything about it. I was like, "Hey, could you get those guys to stop?" And nobody did anything about it. That really sucked. It was a fun show despite that, but that was a really big drawback and I would recommend against any bands ever playing there ever again. It was really really annoying, but it was fun in some ways.

**TTWN: How does you new**

**album *The Walls Ablaze* differ from *Day One*?**

S: *Day One* was kind of a collection of songs that had been written over two years and this album was written in nine months. The songs on it are more connected to each other thematically. I think they're more consistent sort of songs.

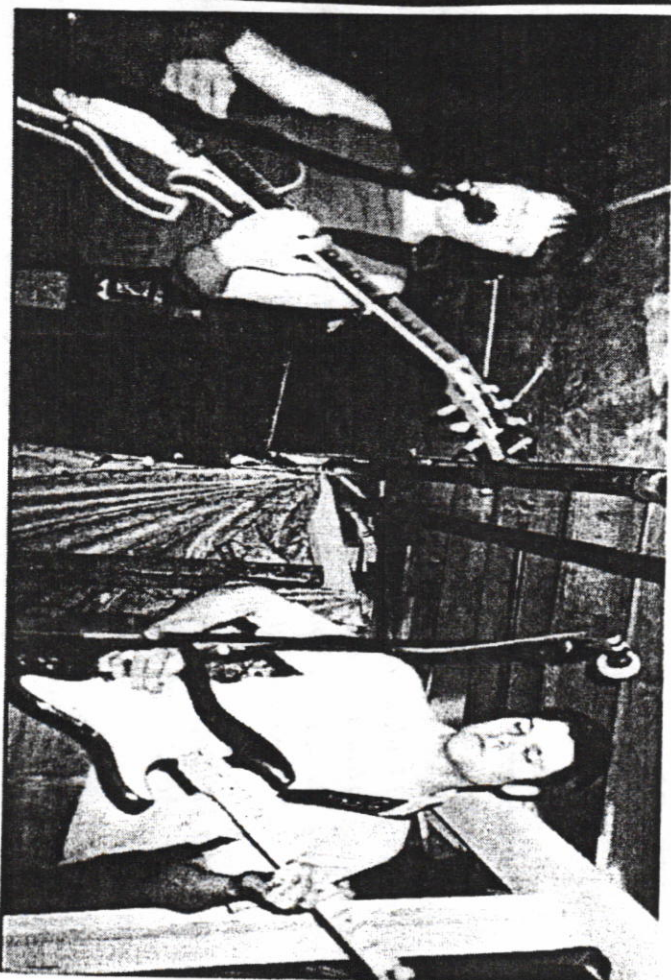
Have you heard the record yet?

**TTWN: Haven't had the chance, unfortunately.**

S: I mean, it sounds a lot the same in terms of instrumentation. It's not like suddenly I take up the banjo or something, but the songs are less varied in terms of their moods. It's kind of a unit of songs as opposed to a bunch of songs. So that's how it differs.

**TTWN: How does working as a solo artist differ from your previous work with the Crabs**





## or your ongoing work with Cadallaca?

S: Well, Cadallaca and the Crabs, my work is highly collaborative.

With my solo work, it's sort of collaborative, but I come up with kind of the skeleton of the idea and then I work with my friend Jon to develop songs from those things.

In Cadallaca, we all always contribute to the songs. In the Crabs, I'm more the frosting; my parts are kind of the frosting parts. When I write songs in my bedroom at home, I'm writing solo songs. I'd never write Cadallaca songs just sitting by myself.

**TTWN: Will the revolution be televised and, if so, what multinational corporation will sponsor it?**

S: That's a really good question. I don't think it will be televised. I think it will be provided live in streaming video and it will probably be sponsored by AT&T.

**TTWN: If it's provided on streaming video, will the buffering cut out on anything important?**

S: Probably.

**TTWN: There'll be net congestion and buffering when seeing something you actually want to know about.**

S (laughing): Yeah, exactly.

**TTWN: How is working with Mr. Lady different from working with Kill Rock Stars or K?**

S: Well, Mr. Lady is a much smaller label and much more

not gonna give them that. They have to look for them to find it.

**TTWN: I heard about your cover of "Take It to the Limit." Why?**

S: I really like that song. I think it's a beautiful song. It always makes me kind of cheery when I hear it. Also, changing the gender dynamic of it is really useful for me and interesting. I like the Eagles allright, but it's not, "I love the Eagles so much I covered their song." It's just a really great song and it speaks to me this certain way. Doesn't sound anything like their version obviously.

**TTWN: What song would you like to cover that on one would expect?**

S: You know, I wanted to cover the Shop Assistants song "The Train From Kansas City." Do you know that one?

**TTWN: No.**

S: Pretty much nobody expected that I would cover "Take It to the Limit," I think. That's pretty much the least expectable song that a person like me would cover. I often wanna cover friends' songs all quiet. I don't know. I haven't really been thinking about covering songs much recently. Sometimes I hear Destiny's Child and I think, "I wonder if I could cover a Destiny's

Child song." Or something like that.

**TTWN: It would be a little scary to see you covering Britney Spears?**

S: I don't wanna cover Briney Spears. The songs are horrible. Not that Destiny's Child's songs are that much greater, but they're nice. I like them better.

**TTWN: So it doesn't make you wanna throw the radio out the window.**

S: Not at all. I bought the CD (laughs). I also thought about covering country songs that I hear on the radio 'cause I really love new country. I don't know why, I just really do.

(Discussion veers to recent experiences at concerts outside the underground [in my case, Willie Nelson, in her case Beck] and the strangeness of those experiences compared to a place like the Centro, for example).

**TTWN: I guess we'll wrap this up 'cause I kinda wanna go downstairs.**

S: Yeah, me too.

**TTWN: Any plans for the future?**

S: I have many plans for the future. Drive to Louisville, that's my first plan. I'm actually teaching this summer at a technical college, teaching English. And I kinda want to

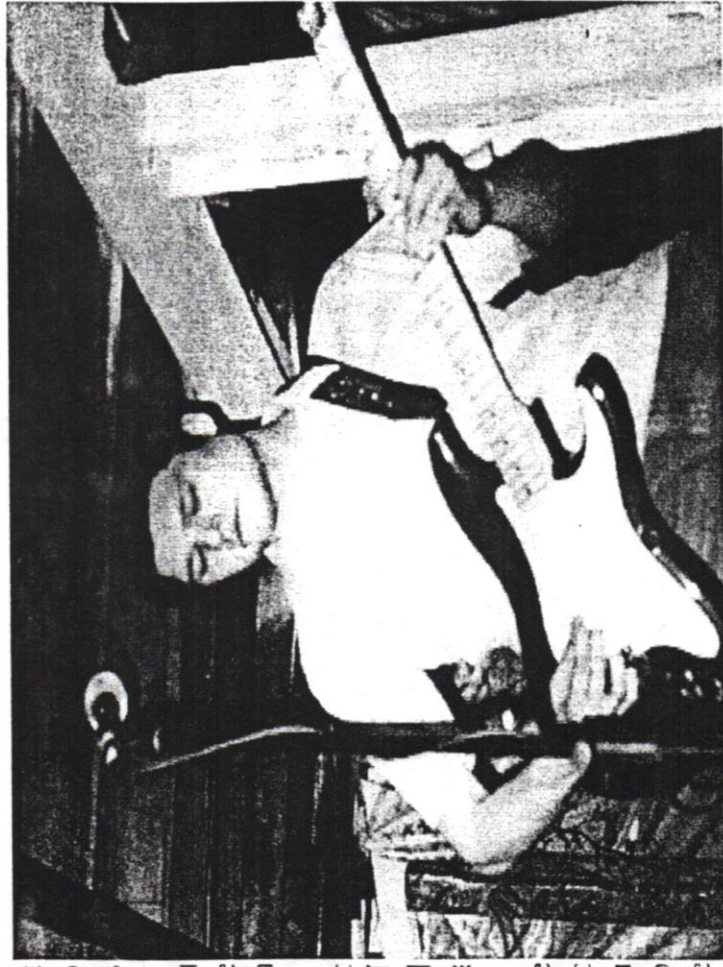


out of this conversation.

That's the biggest drag for me. It's not that these people are sexist and homophobia because, I'm sorry, it's nothing new and it's nothing more extreme than fucking heavy metal. (*Talk veers to heavy metal artists who have come out of the closet and the implications of that.*)

I think the best thing to do to counteract the perniciousness of bands like this is to address it like you would any other sexist kind of cultural forum. It's not special or now. But I think it's god to talk to the young people, especially about

their musical choices and say, "Hey, if you like Korn, I'd bet you'd like Fugazi..." or something like this and make that seem cool. I just have a couple of younger friends, kids of friends of mine, who really wanna go to the Insane Clown Posse concert and they really wanna go see Sleater-Kinney too. It's just really weird to see them work these things out, but it's really important that cultural alternatives be expressed and covered in the mainstream because otherwise how else is a kid in suburban St. Louis gonna know anything else. It's not the record stores; the record stores are



diverse in its offerings. I mean, I'm Mr. Lady number 12, I was K records number 96. There's a difference there in terms of the amount of experience that Mr. Lady has had putting out records although I think they're doing a great job. I chose to work with Mr. Lady for this record because I really find their political philosophy really aligned with my own. I'm really interested in the way that music is political like other kinds of art, media. I believe that they think that too. I mean, I believe that the folks at K think that too, but Mr. Lady's really working on that as part of their mission right now and it's really exciting to me. I wanna work with feminists who are activist feminists and I believe the people at K are active feminists, but they're not activist feminists, so that's kind of the difference for me.

I kind of wanted to get politicized a little 'cause my music is not inherently political. There's not a lot of singing about overtly political subjects. So it's really important for me to make sure that people know...actually I think it is really political what I'm singing, so that's one way I've chosen to do it.

**TTWN: So it's an attempt to make sure the message of what you're saying doesn't get misconstrued as opposed**

**to if it was in the larger, more corporate medium?**

S: I would never work in a larger, more corporate medium, but it's easier for me to talk about politics with my friends at Mr. Lady than it is with my friends at other labels. Plus, the way Mr. Lady presents itself to the world is very politicized. So I want to align myself with that because that's what I believe, what I feel like I wanna work more for.

**TTWN: What is the song "Secret Porno Collector" about?**

S (*laughs*): It's about secrets. I think it's about the way that people keep secrets from themselves and also in relationships to other people. And I use pornography as kind of an example of it, but it's not really the only thing. I could've written about somebody's secret drinking problem or their secret tranquilizer problem or any number of things, their secret shoe fetish. I think a lot of people identify with this song, especially a lot of women I've talked to are like, "Oh my god, I had a boyfriend who was a secret porno collector too. Weird." So, that's what it's about: secrets and how that damages yourself and other people. Porn's fine with me. The issue is not pornography, the issue for me is honesty.



**TTWN:** What is your theory of Noam Chomsky's propaganda model and do you think it is being applied within the world of commercial alternative music?

**S:** maybe you could recap the propaganda model for me?

**TTWN:** This is the extremely simplified version. It's basically the idea that the elite that control the media frame information in such a way as to make sure dissent isn't encouraged.

**S:** Oh yeah, I totally agree. I've

seen it in action. I totally agree, but I also think that it's important for people who consider themselves alternative media sources or alternative culture makers understand that dynamic really close. Because it you're an independent record label, you need to sell records. That's a corporate model. It's not like we're giving away records and suddenly revolution will happen. You know what I mean?

So, I think that the propaganda model is really useful to remember and keep in check when we're



talking about say, how an indie band is represented in mainstream media for example.

**TTWN:** So, in other words, we need to keep in mind the thin line between being pragmatic and selling your soul.

**S:** Well, I think it's important to try to figure out, like, what is selling your soul?

**TTWN:** Well, I'm saying the difference between what you need to do to survive versus where you get caught up and lose your conscience.

**S:** I think that things have changed a lot. If we're just talking about the music industry, I think things have changed a lot even since the early '90s. The intense conglomeration of labels and media systems have really altered the way that we need to think about independent production, distribution, or anything; how that's related to that large, very changed model. It's not like Sony was what it was in 1992. And so, I think that independent musicians selling their songs for advertisements...Is that a useful example?

**TTWN:** That could be one of a lot of different examples. It's a complicated example; this is one of those things where there's not an easy

answer, unfortunately.

**S:** But do you agree things have changed so that the way we think about these things have to change?

**TTWN:** It's a yes or no situation. It's changed in a lot of ways in that there are bands on independent labels that can actually sell out the venues they play every night. But, corporations have consolidated so much more of the media, so it's a double edged sword. Just the scary thought that there are people who think Limp Bizkit of Korn are more extreme; where if you played grindcore for these kids, they wouldn't know what to think of it.

**S:** I think that you bring up a good point. A lot of people ask me what I think about the new misogyny, or the new homophobia and all this stuff. This is a really good example of the way the corporate system of music production, distribution has really fucked with punk culture. Korn and Limp Bizkit, even though I don't like them, I understand why my 14 year old friend really likes them. Just like I understand why I love Fugazi; similar thing. It's not just that their lyrics are sexist or whatever, but that the music is really visceral and exciting. That gets left